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ABSTRACT

Guidelines are cffered for the building or adapting cf space to create ideal dance facilities, and for equipping and maintaining the facility. (JD)

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Dance Facilities

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Dance Facilities

Revised 1979

editor: DUDLEY ASHTON

National Dance Association
an Association of
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1 History of Dance Facilities

Elementary School

Dance in education is not a new idea. At all education levels it has existed by virtue of dedicated individuals. In the elementary schools, dance activities under a number of aliases — eurhythmics, rhythms, play party games, singing games, and folk dance have been offered. Coming into the elementary school curriculum as an offshoot of the playground movement, the dance materials presented were usually happenstance (with a few exceptions in experimental schools). A classroom teacher may have been interested in folk dance or been faced with the necessity to prepare a May Day, a pageant, or a festival.

Within the past few years, many privately administered elementary schools and some public schools have made provisions for dance in the curriculum. By and large, currently existing physical education facilities are used. Suggestions for adaptations of dance facilities at the elementary school level may be found later in this volume (Section 3).

Secondary School

Since the turn of the century, folk dance (usually European in origin) has been offered in physical education classes for girls in secondary schools. When folk dance lessons were first introduced, they were often limited in content and skill and were, as in the elementary school, an outcome of the playground movement. Toward the end of the nineteenth century, a few secondary schools in large cities had gymnasiums which were primarily equipped for gymnastics and for sports using limited size courts. The use of these areas for dance was spasmodic and usually

occurred in preparation for special events.

As the thinking of the leaders in the profession — Wood, Williams, Gulick, LaPorte, and Hetherington, influenced by Dewey's philosophy — began to point toward the informal program of sports, aquatics, and dance, slightly more emphasis was given to dance.

In the 1920s dance in education was materially advanced when Margaret H'Doubler initiated the first dance major at the University of Wisconsin. During this period clog and tap dance assumed a leading role in dance education and Henry Ford promoted a return to the formal square dances of an earlier day, such as the Lancers.

By the 1930s, the country was sufficiently removed from its pioneer beginnings to acknowledge the joy and value of square dancing. The teaching of social dance was heavily emphasized as a means of implementing the social values of physical education. Modern dance — stemming from natural dance and from the influences of Martha Graham, Doris Humphrey, Charles Weidman, and others — began a slow but steady growth in curricular offerings. In 1931, great impetus was given to dance in education with the establishment of the National Section on Dance within the American Association for Health, Physical Education, and Recreation.

The advancement of physical education programs was not without trauma for teachers and administrators. Until World War I, with its emphasis upon fitness and recognition of the recreational needs of service personnel, it was difficult to finance facilities and staff for physical education. Immediately after the war, mobility and better communications enhanced the athletic program and, as the result of athletic needs, more gymnasiums and stadiums were built. The need for a gymnasium in secondary schools was thereby placed on a firm basis. The depression of the late 1920s and early 1930s, however, curbed these programs and the extensive expansion of facilities. World War II not only emphasized fitness and the recreational needs of service personnel but added a new dimension — recreational needs of war workers in factories, shipyards, and munition plants. The Cold War and the possibility of increased leisure time have reiterated the needs for enriched curricula and additional facilities.

Until recently, studios for dance at the secondary school level had dropped in priority behind athletic and aquatic facilities. At the beginning of the twentieth century, dance was often better off than were sports in the low-ceilinged basement rooms and narrow hallways. As gymnasiums were built primarily for basketball programs, dance was relegated to a low priority in the use of these facilities both for class and

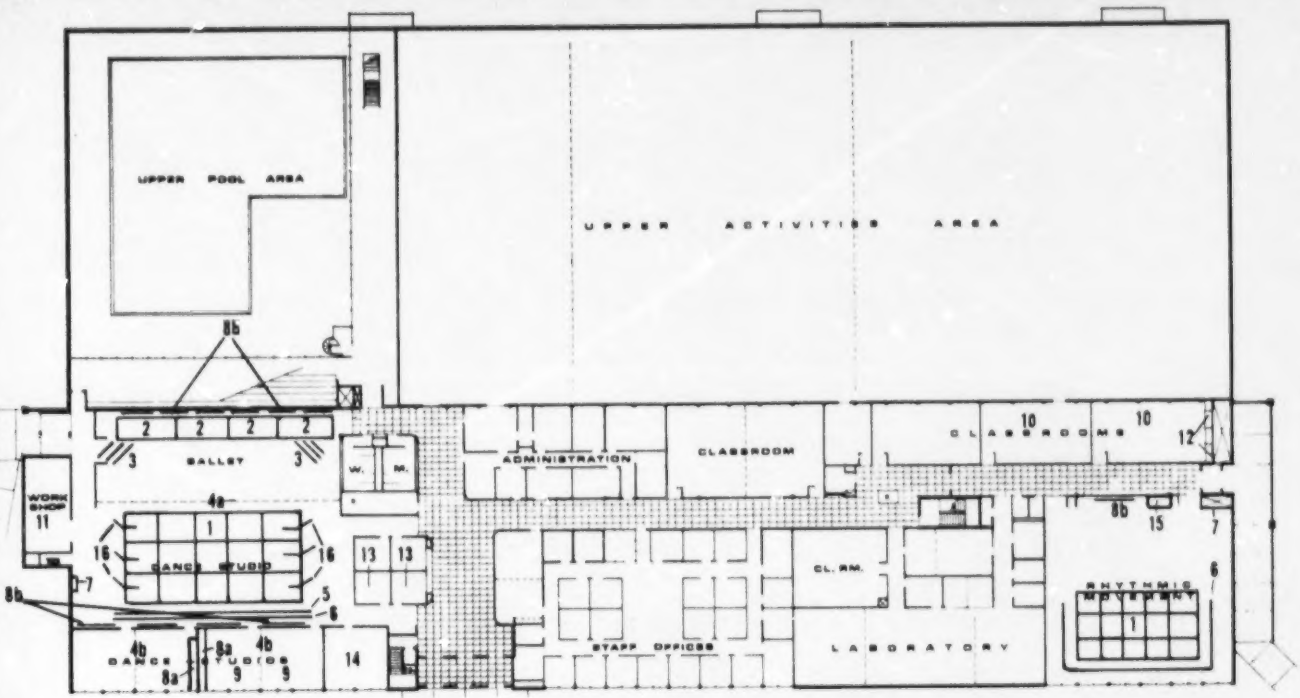
after-school clubs. Moreover, the finish or seal on gymnasium floors made certain dance activities uncomfortable and precluded others. Within the past 10 to 15 years, there has been a growing consciousness of the needs of girls in secondary schools. As dance has proved its worth as a physiologically demanding and aesthetically rewarding activity, consideration is being given to the employment of specialized teachers and the provision of specialized areas for teaching dance at the secondary level.

Gradually clog and tap dance, natural dance, and later ballroom and square dance as well as modern dance have appeared in the secondary school curriculum. Of significance is the increasing interest of boys in the various forms of dance especially modern jazz. Frequently, dance programs at the secondary school level are the result of grants from the National Endowment for the Arts.

College

As was true in elementary and secondary schools, facilities for dance education at the college level have developed slowly. The gymnasium dominated the scene with dance scheduled "catch-as-catch-can" during available hours. As emphasis upon dance in teacher preparation increased and as colleges and universities became more involved in all phases of the arts, auxiliary rooms were planned for dance and related activities. Gradually, the status of facilities specifically designed to augment the teaching program and to emphasize the aesthetic values of all forms of dance were achieved.

Today, we find majors and minors in dance at the undergraduate level as well as separate departments of dance offering both undergraduate and graduate study. The development of semi-professional and professional companies are also phases of this wide preparation in dance.



1. Lighting Grids
2. Portable Bleachers
3. Extra Chairs
4a. Folding Door, Motor Operated
4b. Folding Door, Manual
5. Scrim
6. Black Velour Curtain on Travellor
7. Light Control Box
8a. Mirror and Separate Make up Table
8b. Sectional Mirrors
9. Practice Room
10. Become Dressing Rooms
11. Costume Storage, Makeup, Washer, Dryer, Gels, Light Equipment Storage, Tools
12. Folkdance Costume Storage
13. Listening Rooms
14. A. V., Dance Storage
15. Sound System
16. Book Flats

Note: Both Dance Studio and Rhythmic Movement Rooms have ceiling sound system speakers, and floor and ceiling packets for tights not shown in diagram.

10

2

This chapter presents the conditions for ideal dance facilities.

Basic Assumptions

1. The essential facilities and equipment will be supplied in sufficient quantity and quality to provide for all dance activities in the required and elective curriculums and in the extracurricular programs. Particular attention will be given to adequate provision for dance performance, observation, and audiences.
2. Related portions of the activity complex will be provided and will meet acceptable standards. These will include:

- Box office
- Construction rooms for costumes, props and sets, and music (composing and recording)
- Costume storage areas
- Custodial space
- Laundry, cleaning and dying facilities
- Listening areas
- Locker-dressing rooms with make-up areas
- Office space
- Parking area
- Public lavatories
- Rest rooms (remote from toilets and showers)
- Shower area
- Storage spaces (props and sets)

- Toilets
- Training room

3. The following will be provided and will meet established standards: electrical installation, lighting equipment, acoustics, ventilation, heating, floors, walls, sanitation, safety, drinking fountains, sound systems, filming and taping facilities, installation of fixed equipment, movable equipment, and lines of traffic.
4. Dance facilities will be designed to serve both sexes.
5. The dance facility will be readily accessible to outside entrances and will be a unit unto itself even if it is attached to, or a part of, another building.
6. The dance complex will be constructed, decorated and furnished in an aesthetically pleasing manner and suitable for the pursuit of dance as an art form.

Criteria for Determining Facility Needs

1. Total facilities should be determined according to the amount of emphasis placed on various aspects of the dance curriculum such as classes needed and areas for individual work and for extra-curricular and concert practice.
2. Based on the design of the dance curriculum, facilities should be considered in terms of:
   - Auxiliary space and equipment
   - Classroom space
   - Dance teaching space
   - Office space
   - Performance space
   - Practice space and choreography
   - Rehearsal space
   - Research space
3. Preferably three distinct areas should be provided: one area for folk and social dance, one area for modern dance, and one area for ballet.

Principles of Planning Facilities

Cooperative Planning. Potential users of a dance facility should be in on

the planning. Consultants, engineers, architects, administrative officials, students and teachers should be involved in the planning.

Present and Future Demands. Facilities should be planned to meet predicted future demands as well as immediate needs.

Site Planning. Disturbing factors such as noises, odors, and traffic should be eliminated. The placement of the dance area adjacent to the related arts, particularly music and theatre, is highly desirable. Accessibility in terms of location and parking facilities for audience members should be considered.

Standards. Facilities must comply with local and state building codes and professional standards for proper and maximum usage and should serve fully the purpose for which they are intended. Requirements for use by the handicapped must be met.

Safety and Sanitation. Facilities must conform to safety and sanitation codes in the location, arrangement, use, and maintenance of buildings and areas.

Economy. Costs of planning, constructing, and maintaining a facility should be considered in relation to long-range plans for efficient and maximum use. Expediency should not determine cost. Plans should be based on predicted needs and provide for expansion at minimum cost. Flexibility of design to permit change is essential.

Aesthetics. Facilities should be attractive, harmonize with the surrounding vicinity, and capitalize on the natural features of the topography.

Direct Supervision. Facilities should be designed so that maximum and easy supervision is possible.

Construction of Modern Dance and Ballet Area

Dimensions

1. A minimum of 100 square feet per person is recommended. An area of 3,000 square feet will accommodate 30 students.
2. If an area is to serve as an informal theatre and instructional area, it should be between 4,800 and 5,000 square feet to accommodate both the class and the needs of the theatre section.
3. Ceiling height of 16 to 24 feet is recommended for all dance areas. Full height is essential for large dance areas (over 2,400 square

feet) and 16 feet is minimum height for small dance areas. There is a feeling of height when the ceiling is high. Some dancers prefer a height of 16-18 feet but consideration must be given to the total construction in the dance areas. In some instances, any change in the roof line may add prohibitive expense.

Floors

1. Dance activities require air space between floor and foundation, and "floating" and/or spring floors for resiliency.
2. Floors should be of hardwood, such as maple, of random lengths, and tongue-and-grooved; they should be laid with the grain going in one direction.
3. Portable floors (Marly or stage-step) provide flexibility for use when both ballet and modern dance need to be accommodated.
4. Floors should be non-slippery and constructed for easy cleaning.
5. The finish should provide a smooth surface upon which dancers can glide with bare feet or soft sandals. Tung or linseed oil is considered by most to be a satisfactory finish; an alternative might be several coats of wood sealer. No chemical dust mops should be used to clean such floors; only a slightly damp mop.

Doors

There should be wide double doors to permit traffic flow into and out of the room. The sills of such doors should be level with the floor to allow for moving large equipment such as a piano.

Walls

1. Walls should be smooth and easily maintained.
2. Consideration should be given to having one unobstructed wall of neutral background for filming purposes.
3. To support ballet barres and mirrors, stress factors of the walls should be considered. Thin walls are inadequate.
4. It is desirable to sound-proof walls especially in listening areas.

Lighting

1. Incandescent light is preferable to fluorescent light.
2. Rheostat lights which are also to serve as houselights during performances should be controlled from wall switches as well as from the light control board.
3. Consideration should be given to natural lighting. Large windows contribute to an aesthetically and phychologically desirable atmosphere. To avoid direct sunlight, the best location for windows is the north wall.

4. Windows should be curtained so the studio can be darkened for film showing and studio performances.
5. When total construction necessitates no windows, the aesthetics may be improved by the use of a pastel color on the walls or draperies serving both aesthetic and acoustical purposes.

Acoustics and Sound Equipment

1. When one studio is directly over another or over offices, acoustical treatment is necessary.
2. Placement of sound equipment such as record player, turntable, microphones, and speakers should be considered in the initial planning in terms of both performance and security.
3. An adequate number of speakers, installed in or near ceiling height, should be located so participants can hear both music and instruction.
4. Heavy equipment should be placed on stands of table height equipped with rollers.
5. Electrical outlets should be spaced on every wall and located close to where equipment will be used. Four plex outlets are needed close to the area where most equipment is used; e.g., video-tape recorders, tape deck and amplifiers for performance, and stage manager's desk for cueing lights.

Storage Space

1. Locked storage space for sound equipment should be adjacent to the dance area and locked. Storage rooms should have double doors and a flush threshold for easy movement of large equipment such as a piano.
2. Built-in storage space for records, sound equipment, tapes, and musical instruments should be provided.
3. A sound-proof area for use of students and instructors in listening to recordings and tapes, and viewing video-tapes is highly desirable. This area should have adequate acoustics, ventilation, and electrical outlets.

Wiring

1. Heavy-duty wiring is essential for all dance facilities. Wiring should be capable of carrying a portable light board as well as phonographs, additional speakers, tape recorders, and projectors. Wall outlets should be plentiful.
2. Television conduits should be installed at the time a building is constructed.

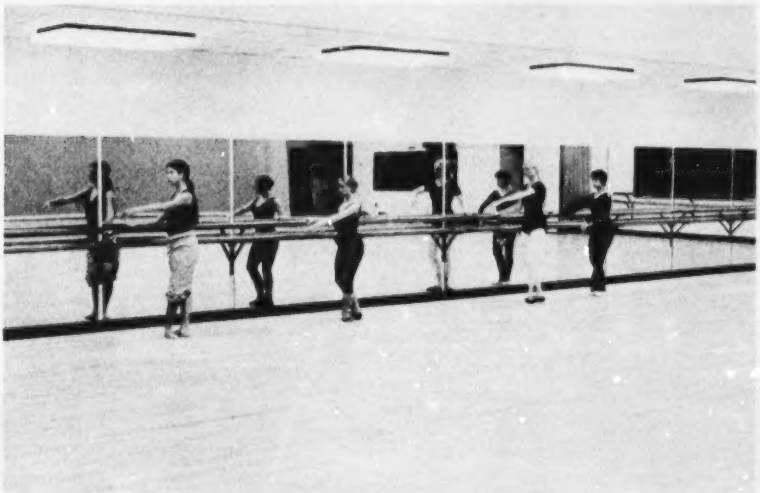
Temperature and Ventilation

1. Temperature should be maintained at 65 to 72 degrees. The thermostat should be located in the studio areas.
2. The air should be well circulated and consideration should be given to the use of natural air.
3. Mechanisms for heating and circulating of air should be as nearly silent as possible to avoid interfering with the quality of sound and its reception.

Accessories

1. Leaf-fold mirrors, which can be folded for protection or curtained during performances, may be installed along two adjoining walls so that movement can be analyzed from two directions. Wall mirrors at least six feet high should be installed flush with the wall and raised 1 or 1½ feet from the floor.
2. Ballet barres should be made of wood, preferably oak, or aluminum, and be smooth in texture. The minimum length to accommodate one dancer is 5 feet. Barres from 40 to 42 inches in height may be installed permanently; they should extend 6 to 8 inches from the wall. If feasible, consider double barres — one at 36", and one at 42". If necessary, barres may be placed in front of mirrors. The barre supports may be screwed into recessed floor sockets just in front of the mirror, thus facilitating the removal of the barre and supports when not needed.
3. Custom-made percussion cabinets mounted on rollers are a fine accessory. They may have a carpeted top surface, slide-out drawers lined with felt for small instruments, and larger partitions to accommodate cymbals and drums.
4. Heavy sound equipment should be built-in or placed on stands of table height equipped with rollers for ease of transportation.
5. Since moving affects the tuning of a piano, this instrument should be placed where it will not have to be moved. A piano should be placed on an inside wall where it will not be subject to extreme heat or cold, and be protected by a suitable cover and lock. It should be placed on a heavy-duty dolly if it is to be moved frequently.
6. Chalkboards and tackboards are useful accessories.
7. Telephone
8. A glass-enclosed exhibit case for photographs, costumes, costume plates, manuscripts, and other items may be installed near the dance area. A building foyer may be utilized.
9. The atmosphere for dance should be conducive to artistic en-

deavors. Soft colors, clear lighting, and spaciousness are pleasing to both dancers and spectators.



Construction of Folk and Social Dance Area

Dimensions

1. An area of 5,400 square feet (54 ft. x 100 ft. is suggested) will accommodate a class of approximately 60 students.
2. Dance areas are generally rectangular with a length-width ratio of approximately 3 to 2 (for example, 90 feet x 60 feet).
3. Ceiling height should be in proportion to the size of the room but never lower than 12 feet.
4. An outside entrance into a main corridor of the building will provide for traffic flow of the relatively large groups using the area.

Floors

Floors as described in the section on ballet and modern dance (p. 00) are necessary. However, an epoxy finish, rather than tung oil, will enable the use of street shoes without damage to the floor.

Lighting and Ventilation

- Acoustics and Sound Equipment (see preceding pages)

- Storage Space (see preceding pages)
- Wiring (see #1 under Wiring, preceding pages)
- Temperature and Ventilation (see preceding pages)

Accessories

1. Racks for coats and books should be installed either within the dance area or along the outside corridor wall.
2. Tackboards, chalkboards, and display cases are highly desirable.

Dance Production Areas

While a well-equipped theatre is the ideal dance performance area, it is not always possible to have such a facility. The alternative is to provide a large area for both instructional and performance activities. The area may be equipped with a balcony for observation of classes and for audience seating during performances. Other seating arrangements such as portable bleachers may also be desirable. A large area may be equipped to provide for arena or proscenium staging, or both.

Arena Stage

Performance Space

The performance area should contain between 875 and 1,200 square feet.

Seating Space

The most desirable seating capacity for performances should accommodate 300 to 500 people. The entire performing area should be visible from all seats. The seating arrangement should be flexible. Seats may be on movable risers so space may be used in a variety of ways. Raked seating is essential. Adequate entrance, exits and exit lights should be provided for performers and audience in accordance with local fire codes.

Lighting

Lighting should be available from all directions. It should be possible to use gels on all lighting instruments except houselights. All lights should be on separate dimmers. A sufficient number of electrical outlets should be available. When possible, all lights should be operated from a single console within the control booth.

Sound Equipment

Equipment should be operated from a control booth. Speakers for amplification should be placed so both performers and audience can hear. Back stage monitors should be used.

Control Booths

Provision should be made for control booths or areas with full view of the stage area to operate lights and sound.

Wiring

Wiring should be adequate to carry a portable light board, a phonograph, tape recorder, speaker system, projector, and follow spots, (see local electric codes).

Proscenium Stage

Performance Space

The minimum performance area should be 1,200 square feet (30 feet by 40 feet). The two wing areas combined should be equal to the amount of visible stage space. Space should be provided for musicians, chairs, and lighted music stands. Placement of musicians should not interfere with the visibility of the stage or the sound of the music.

Seating Space

A balcony with permanently installed raked seating is desirable with the possibility of portable risers below. The entire performing area should be visible from all seats. The number of seats should be planned for estimated size of audience.

Curtains, Teasers, Battens

Hand control is preferable to a mechanically-controlled front curtain. Side curtains (legs) or flats should be provided on both sides of the stage for entrances and exits. Flexible tracks to move the curtain horizontally should be considered. Asbestos teasers and tormentors are needed for safety and masking. Battens to be used for hanging scenery, sky drop, or film screen should be suspended above the visible stage area. Provision should be made for lowering and raising battens for the attachment of scenery. Lines should be attached to a pin rail located at one side of the stage. Metal grids are also usable. The back wall should be free of visible obstructions and painted white for projections. Curtains and flats should be light, absorbent, and of neutral or dark color.

Lighting Equipment

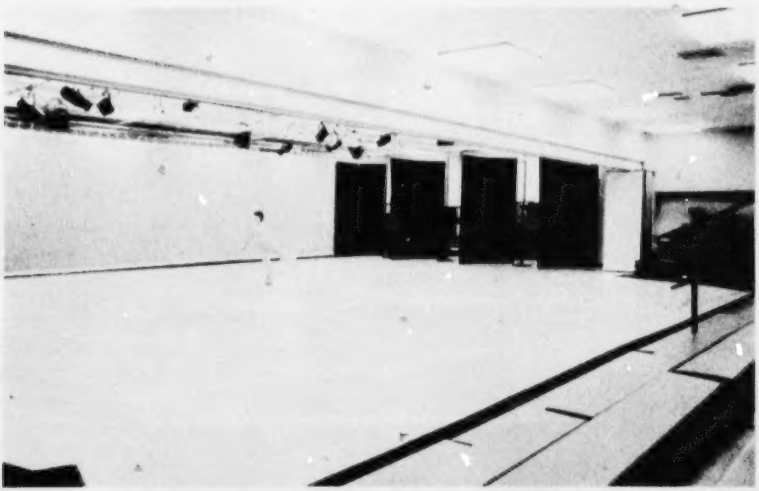
Provision should be made for side lighting, front lighting, and overhead border lighting. (Three separate circuits should be provided to be used singly or in combination.) There should be front ceiling beam lighting, balcony lighting, or both. Crawl space should be provided in the ceiling above the beams to permit focusing and repair work. It should be possible to use gels on all lights except houselights. All instruments should be on separate dimmers. A sufficient number of electrical outlets should be located in floor pockets or wall spaces in the wings. A low wattage light should be installed for cueing performers and crew members at the side of the front stage. When possible, all lights should be operated from a single console within the control booth.

Sound Equipment

Equipment should be operated from the control booth. Speakers for amplification should be placed so both performers and audience can hear. An intercom should be used to link the backstage, dressing rooms, and control booth. Telephones to handle outside calls should be located in the box office and backstage. The backstage phone should be equipped with a signal light.

Live Musicians

If feasible, space should be allocated for performance appearances.



Control Booths

Control booths for lights, sound, and projections should be centered at the audience end of the facility and should include soundproofing, a large window for viewing the stage, built-in counters and shelves for storing equipment, and an intercom for communication with the backstage area.

Auxiliary Areas

Costume Room

A costume room for constructing, fitting, cleaning, and storing should be minimum of 400 square feet and be equipped with or accessible to:

1. Built-in cabinets with shelves and drawers, and racks for hanging and storing costumes
2. Cleaning machine
3. Control room with toilet facilities
4. Cutting table
5. Double door with a flush threshold to facilitate moving costume racks
6. Dress forms
7. Ironing boards and steam irons
8. Laundry tubs and dying facilities
9. Sewing machines
10. Tackboard and chalkboard affixed to one wall
11. Three-way mirror
12. Washing machine and dryer

Dressing Rooms

Dressing rooms should be provided for men and women. They should be equipped with: costume racks, chairs, wash basins, lighted mirrors, toilets and showers, and a first aid kit.

Make-up Room

The make-up room should be located between the men's and women's dressing rooms and be furnished with: lighted mirrors, built-in shelves, make-up tables, chairs, wash basins, and storage space.

Scene and Prop Room

The scene and prop room should be located as close to the stage area as feasible. It should be a minimum of 400 to 500 square feet and have a ceiling height of at least 16 feet, although 24 feet is preferable. The floor should have a paint-resistant surface. Proper ventilation is necessary to

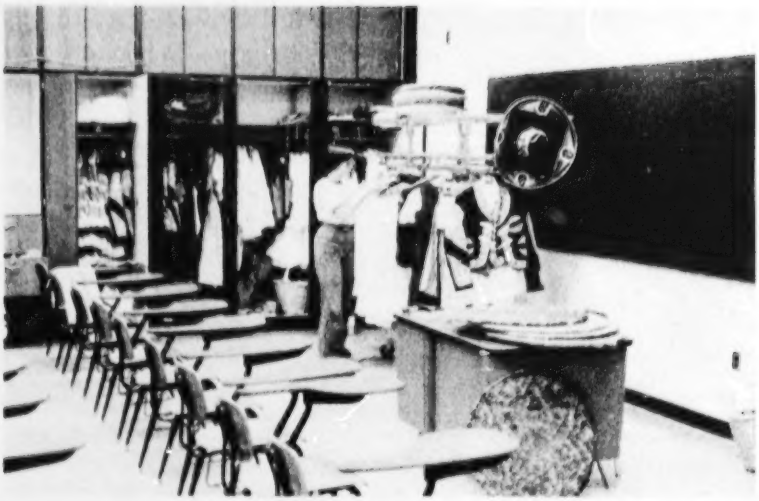
avoid fumes from paint and glue. The room should be furnished with: built-in bins and shelves for storage of nails, brushes, screws, paints, and glues; a pegboard mounted flush with the wall for hanging tools; a built-in workbench; a wash sink; outlets for electrical tools; and a chalkboard and tackboard. Storage space for props should be a minimum of 500 square feet with a 16 to 24-foot ceiling; it should be easily accessible to the backstage area.

Box Office (Ticket Booth)

The box office should have locked racks for tickets, a locked drawer for currency, a telephone with an outside line, and an intercom to the backstage area.

Foyer

It is desirable to provide a social area where the audience and performers may meet following a production. It should be situated adjacent to the performing area and include attractive decorations, a comfortable seating arrangement, display cases, and an adjoining small kitchen for preparing refreshments.



Additional Instructional and Laboratory Facility Needs Based on the Size of the Dance Program and Curriculum

Teaching Space

1. There should be a minimum of one large teaching and performance area. This area should have a 24-foot ceiling and resilient floors, and be equipped with special lighting for performance, sound equipment, a communications media, an observation balcony, and good ventilation and lighting.
2. Two additional areas should be provided: an area for ballet and modern dance, and an area for jazz, social, and folk dance.
3. Provision should be made for well-designed and well-equipped classrooms and seminar and lecture rooms for instructional use.
4. In addition to the performance area, there should be rehearsal space that is somewhat larger than the area designed for performance.
5. There should be an area for practice and choreography that is equipped with phonographs, tape machines and video-tape equipment.
6. A library and reference room with an adjoining study area for books, music, records, tapes, and copying machine should be available.

7. Provision should be made for a soundproof recording studio large enough to accommodate a piano and small orchestra, turntables and tape recorder. It should have built-in shelves for storage and be not less than 300 square feet.
8. Storage space for musical instruments should be provided.

NOTE: If necessary, careful planning could interchange the use of areas, such as, #1 and 2, 2 and 4, and 4 and 5.

Office Space

1. There should be a centralized office for unified administration.
2. A private office and conference space for the director of the dance program should be available.
3. There should be office space for faculty members and for technical personnel.
4. Supporting space for office equipment and storage should be provided.
5. Laboratory space for faculty.

Auxiliary Space

1. It is desirable to have a reception-social room (with adjoining kitchen) for use by students, faculty, and community groups on special occasions.
2. Locker-shower areas should be available for students and faculty of both sexes.
3. A faculty conference room should be provided.
4. A rehabilitation or therapy room is desirable.

The fixed capital outlay plus the operating and equipment costs of the facilities discussed in this chapter represent large budgetary items. Therefore, every effort should be made to select a suitable site (with adequate parking space and traffic flow), to ensure proper maintenance and care, and to provide adequate supervision and maximum use.

3

Adaptation of Dance Facilities and Equipment

Chapter II presented suggestions for ideal dance facilities. Because local conditions may demand modification of ideal dance facilities while a dance program is being developed, this chapter points to some of the adaptations that may be feasible.

Elementary School

Current Practices

A limited survey of elementary school dance facilities and equipment, geographically spaced, was conducted in an effort to ascertain the type of facilities currently used in elementary school dance programs. The survey (28 respondents) revealed that small gymnasiums were used the most frequently with cafeteria-gymnasiums, multipurpose rooms, and auditorium-gymnasiums following in close order. The size of classes ranged from 25 to 70 pupils with 30 being the average size.

With regard to floor surfaces used for the instruction of dance, hardwood predominated with linoleum tile running second. Mention was made of the need for heated floors in winter.

As far as equipment was concerned, all schools but one, had a record player with convenient electrical outlets, but just over half the schools reported having sufficient recordings. The same was true of movable tables with rollers for record players, and of controlled speeds and amplification of recordings. Tape recorders were available in approximately half the schools. There was some evidence of percussion equipment, principally rhythm band instruments, with a few schools having either a Chinese tom-tom or a Gretsch dance drum. Three-fourths of the schools reported chalkboards and nearly half of them reported bulletin

boards in use as teaching aids. Approximately half of the schools cited that storage space was available for recordings and percussion instruments.

Use of Limited Facilities and Equipment

Practically speaking, it is impossible to secure ideal dance facilities in all situations at the elementary school level. Community socio-economic conditions virtually negate such a dream. Lack of ideal facilities and equipment is no reason to omit dance experiences for children. An outstanding authority on children's movement experiences has stated that a multipurpose room is quite adequate for the dance program. Another expert found that children can be taught to move lightweight classroom furniture efficiently so that dance space is available. By constant attention to opportunities for renovations in a school (or a school system), one may ask for use of renovated space, for installation of bulletin boards and electrical outlets, and even for changes in floor surfaces. Teacher initiative is a priority if space for dance is to be acquired.

Recommendations

Dance areas for elementary school children should be large enough to accommodate approximately 30 students. Rooms below ground level are inadvisable because of possible dampness and lack of adequate ventilation. As increasing numbers of elementary schools are built on a one-floor plan with outdoor exits for individual classrooms, basement facilities will gradually vanish.

Hardwood is advised for dance floors. Tile floors, which frequently are laid directly on cement or concrete, are cold to the touch, often slippery, and conducive to injury. Because tile flooring allows no resiliency for foot action, it is conducive to painful shin splints.

There is no answer to the exact type of dance facility that should be provided. Except under unusual circumstances, economics rule out the provision for a dance studio. The combination gymnasium-lunch room is not recommended because of loss of time for classes before, after, and during lunch hours, and the health hazards of dust on food and lunch debris in the activity area. The stage-auditorium, stage-gymnasium, small gymnasium, multi-purpose room, or large playroom may be used if adequate electrical outlets and wiring for record players, tape recorders, and minimal stage lighting can be provided.

The rather informal dance programs presented at the elementary school level can often be accommodated by seating the children on the floor and the visitors on chairs around three sides of one end of the dance

area. Usually storage space for recordings and simple percussion equipment is available in, or adjacent to, such areas. Many physical education items can be used in the dance program. Jumping ropes, balls, boxes, benches, mats, and other play apparatus, lend themselves to creative uses.

Dance for children has become an established activity in elementary school programs. It can only take place, however, when space and equipment are provided, time is allocated, and leadership is available.

Secondary School

Current Practices

It is extremely difficult to secure detailed information on dance programs at the secondary school level. The size of areas used for dance varies from extremely small to extremely large, with a rectangular shape being most common. In height, the areas vary from 8 feet to 40 feet. Record players and tape recorders are usually available. Percussion instruments, drums predominating are also in use. Some schools have closet space set aside for costumes and even a full costume room. Ballet barres and mirrors are in use. Wooden floors predominate. One school stated that excellent additional practice space was available, and several schools noted that smaller additional space was available only when not in use by other groups.

Use of Limited Facilities and Equipment

Few secondary schools have specialized facilities for dance. One reason is that there has not been adequate emphasis on dance in the secondary school curriculums. There is some indication, however, that specialized concentrations (dance, sports, aquatics, gymnastics) in teacher preparation, and cultural emphasis upon the arts are beginning to alter this pattern, particularly in suburban areas and in certain consolidated school districts. As these programs begin to establish their value, obtaining facilities will become easier.

Meanwhile, the standard gymnasium can be used. Teachers who are interested in providing dance experiences for their students can: plan curricular units, secure a few portable barres, borrow a record player and/or tape recorder from the audiovisual supply room, find storage area for a few percussion instruments, and secure space for a costume closet. The floor with the usual gymnasium seal on it is not ideal but can be used. The battle for time allotments and space assignment is perennial. Interest and effort can perform wonders.

Recommendations

A minimum dance facility should provide 100 square feet per student, one dimension to exceed 60 feet; full length mirrors at a corner for analysis of skill from two directions; a speaker system designed to distribute sound evenly throughout the room; a control system for record players and microphones; and practice barres on one wall at heights of 34 inches and 42 inches. "For modern dance, the floor should be of hard northern maple which has been sealed and then buffed with fine abrasive."[1] Additional suggestions follow:

Equipment. As in the case of the elementary school, physical education equipment such as balls, ropes, and gymnastic apparatus may be used. Stall bars, if available, are an excellent substitute for ballet barres and a fine medium for creative activity.

By wise planning, basic equipment (recordings, percussion instruments, and portable lighting boards) can be floated from school to school for production use.

Portable percussion racks made in an industrial arts department solve the problems of easy storage and efficient class and program use. Portable mirrors, 6 feet tall and 8 feet wide, can be constructed 1½ feet from the floor on rollers and moved into the dance area if wall-mounted mirrors are not feasible. Portable ballet barres of lightweight aluminum are desirable when unobstructed wall space is at a premium.

Floors. Poor floors should be covered by Marly dance flooring rather than a ground cloth.

Areas. Investigation of the following areas may reveal available spaces for dance: adaptive rooms, gymnastic rooms, weight control rooms, recreational game rooms. Careful pre-planning of new facilities suggests the possibility of combining two or more of these.

Two community resources are feasible — churches and local theatre groups. Churches are now interested in dance. Either temporary or permanent use of a large classroom or a church auditorium may be possible. Community theatre groups are adding dance experiences for all age levels to their gamut of activities. It may be possible to arrange for use of their areas during the school day.

The possibility of pooled resources in the performing arts — dance, drama, music — opens wide potentials in the development of excellent facilities, economy in their use by several departments, and rich experiences in multimedia.

[1]*Planning Areas and Facilities for Health, Physical Education, and Recreation* (Washington, D.C.: Athletic Institute and AAHPER, 1965), p. 96.

Performing Arts for Modern Dance or Ballet

(See Proscenium Stage, p. 12)

1. The stage should be situated at the end of the room which can best provide entrances for the dancers. The dancers' entrances should be out of the audience's view.
2. The stage can be formed by curtains or flats.
3. A back curtain should have a center opening and be hung at least three feet forward of the back wall to provide crossover space for the performers.
4. In the case of a raised stage, the front curtain should be set back about four feet from the raised edge to provide an apron (forestage).
5. Side curtains or flats should be provided.
6. If curtains cannot be used, an open stage is advisable. The folding mats used in physical education can be set on edge to form entrances and exits. Flats and portable screens are alternative possibilities.

Performing Area for Folk and Social Dance

1. Roll-away bleachers can be installed at one end of the room.
2. Provision should be made for storage of folding chairs which can be placed along the side walls.
3. An auxiliary performing space can be a patio or other outdoor area, such as a dance green or a broad, level surface at the entrance to a school building, which can be adapted for occasional use for dance performances. Marly dance floorings may be placed on the cement surface to protect the dancer's feet and legs.

As in the case of elementary schools, specific dance facilities are not feasible in all secondary schools. Dance is possible, however, dependent upon the teacher's interest, effort, and ability to adapt to the situation.

College, University

As new facilities have been constructed and older facilities remodeled in the larger colleges and universities, there seems to be little excuse for omission of areas specifically planned for dance. The increasing emphasis upon dance as a major field and the increasing interrelationships among the performing arts have placed dance in a position of importance in college planning.

In smaller colleges, the economics involved in class loads, staffing,

and use of facilities, frequently limit expenditures of capital funds on dance facilities. As is true in most secondary schools, the solution to this problem seems to be in the sharing of general facilities, plus special provision for dance accessories such as recordings, record players, percussion instruments, and tape recorders. Standards in Chapter II and suggestions for modifications in this chapter can serve as guidelines toward the provision of facilities for a functioning dance curriculum on the college level.

SELECTED AAHPER PUBLICATIONS

AESTHETICS FOR DANCERS
A selected annotated bibliography of books and articles, from ancient to modern times, dealing with dance aesthetics. Provides the dancer and dance educator with a rich source for better understanding dance as an art form. 1976.

DANCE DIRECTORY: PROGRAMS OF PROFESSIONAL PREPARATION IN AMERICAN COLLEGES & UNIVERSITIES
Contains information about colleges and universities which offer dance curriculums at the undergraduate and graduate levels, information on each institution includes type of program (dance education, performing arts, dance concentration), course offerings, teaching personnel, enrollment and degrees offered. 10th ed. 1978.

DANCE DYNAMICS
For everyone concerned with the past and future of dance in all forms for all people. Part I "Dance — A Dynamic Lifestyle," deals with dance from the historical perspective, dance therapy as a career, an explanation of "aerobic dance", and the meaning of dance for young children. Part II, "Dance in Progress, is an outgrowth of the 1976 National Dance Association regional conference in Athens, Georgia. Includes information on dance's role in education, and turning children on to creative dance. Reprinted from the May 1977 and May 1978 issue of the Journal of Physical Education and Recreation. 1978.

DANCE AS EDUCATION
This publication is designed to meet the need for credible and readily accessible information essential for creating, guiding, evaluating, and defending dance experiences in the schools. Emphasis is placed on the value of dance and how it can best be experienced. 1977.

DANCE — A CAREER FOR YOU
A pamphlet with basic information for anyone interested in a career in dance — either a teacher, therapist, performer, notator, choreographer or recreation leader. Includes information on training, knowledge and skills required; personal qualifications; salaries; sources of employment opportunities; and details on several dance-related careers. 1977.

DANCE FOR PHYSICALLY DISABLED PERSONS: A MANUAL FOR TEACHING BALLROOM, SQUARE AND FOLK DANCES TO USERS OF WHEELCHAIRS AND CRUTCHES
An illustrated guide for teaching dance activities to persons using wheelchairs or crutches. Instruction includes everything from the waltz to the tango. 1976.

DANCE THERAPY: FOCUS ON DANCE VII
A comprehensive examination of the new field of dance therapy. Articles on training, research, methods of work and dance therapy for special groups by leaders in one of dance's most exciting applications. 1974.

DISCOVER DANCE
Presents basic ideas, potential values and suggested activities for teachers on the secondary level. Provides administrators with basic framework for developing a dance curriculum. Materials have been complied by teachers from all over the country who are offering dance as an integral part of the curriculum — as a subject area in the fine arts department, as part of the physical education curriculum or as a classroom activity related to an area of study. Ideas, activities and guidelines are presented in such a way that teachers can adapt them to their own unique teaching situations. 1978.

DANCE HERITAGE: FOCUS ON DANCE VII
For the Bicentennial issue of its FOCUS series, the National Dance Association related to dance education the official theme of the U.S. Bicentennial Commission — "Heritage, Festival, Horizons." This is a book for all people interested in dance; its illustrious past, exciting present, and limitless future. 1977.

ENCORES FOR DANCE
A compilation of 86 articles written during the past 10 years (1968-1977). It is divided into 10 chapters that focus on the philosophical, historical, socio-cultural and educational perspectives of dance, dance notation, creativity, specific dance forms, dance therapy and dance exercise. 1978.

CHILDREN'S DANCE
A book designed to show how dance can be used in the classroom in lively, innovative ways. Appropriate for the classroom teacher as well as the specialist in dance and physical activities. Covers such topics as dance as an expression of feeling folk and ethnic contributions, dancing for boys, and composing dance. 1973.

THE ARTS, COGNITION AND BASIC SKILLS
Presents the proceedings of a conference titled "The Arts, Cognition, and Basic Skills" which was convened for the dual purpose of investigating how the arts are related to cognition and to the basic skills, and of determining the relationship of research in the arts and aesthetics to arts education. The conference was sponsored jointly by CEMREL, Inc. and the Education Program of the Aspen Institute for Humanistic Studies, and was supported by the National Institute of Education. 1979.

Films

DANCE IS
A 12 minute slide-tape which has been developed as a companion piece to the book, Dance As Education for the purpose of dissemination of ideas and concepts expressed in the book. A series of eighty slides with narration largely based on the text of the book visually presents a panorama of dance in its many forms, cultures, world-wide, ageless participation. An excellent visual presentation for public information, career classes, introduction to dance, conference and convention programs. Partially funded by a grant from the Alliance for Arts Education, Project Director, Araminta Little. 1978.

A VERY SPECIAL DANCE
A 16 mm sound color film has been developed in cooperation with NBC/TV of Salt Lake City, focusing specifically on the work of Anne Riordan, dance educator, with mentally handicapped young adults. The group has won world wide acclaim. The film reveals to the audience the wonderful abilities of the handicapped to be creative and to communicate with others through this art form. 1978.

SOMETHING SPECIAL
A half hour sound color film on the potential of the visual arts, music, dance and theatre in education, produced by the National Art Education Association under contract for the Alliance for Arts Education for promotional use for parent and community groups. The National Dance Association served in an advisory capacity. It has been distributed nationwide to state AAE Committees. 1977.

For prices and order information, write:
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